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Becoming-artistic
Brent Wong, *Misconception*

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“The visual arts render visible forces that are themselves invisible.”

Gilles Deleuze, *Francis Bacon*¹

From the whirling chaos that is nature, materiality and force the artist makes a selection or parenthesizes various elements that allow art to advance. It is a progression that rises beyond movements and styles, when these are considered as the continued replacement of fundamentally unstable visual effects, to reveal a delivery that concerns becoming-artistic. This selection, a consequence of cultural difference, brings forth the unpredictability of taste, such that the artistic response partitions space and frames a field or territory into a compositional plane concerned with affect, sensation and intensity.

In Brent Wong’s painting the real, the outside is demarcated through the plane of composition as mappable features – house and landscape. For this artistic endeavor, the intersection of house and landscape is a juxtaposition that secures program. Here the program ‘Misconception’, projects the painting into a terrain, constructing it as part of a cultural rethinking or re-conceptualization. The language title ‘Misconception’, a thought-becoming that illuminates the divisions and selections, orientates the painting towards inaccuracy, misunderstanding and faulty thinking. It provides space for the presence of false conception. Against these mappable features that characterize this site, materiality and gravity are suspended within the same expression in an attempt to make both more calculable. They are induced into a plane of consistency.

The importance of such work is that it does not delimit painting to recognizable representations and style – although it operates through the frame of both, but that it generates sensations never before experienced. Moreover, problematizing house and land devoid of the lived body, markings and traces, frames within the frame the co-existence of our bodies in the process and product.

¹ G. Deleuze, *Francis Bacon: The Logic of Sensation*, trans. D. W. Smith, Minneapolis, University of Minnesota Press, 2003 p 48.